

\$9.95



THE MAGGIO EMBOUCHURE

# ORIGINAL LOUIS MAGGIO SYSTEM FOR BRASS

by Carlton MacBeth

PLUS GROUP INSTRUCTION MANUAL



# *BASIC COURSE*

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## INTRODUCTION

"YOU DO WHAT I TELL YOU, SONNY, I'LL MAKE YOU PLAY BEAUTIFUL."

THIS WAS LOUIS MAGGIO'S OPENING STATEMENT TO ME IN 1947 AS A YOUNG CONFUSED AND MISGUIDED TRUMPET PLAYER. HAVING NOTHING TO LOSE AND EVERYTHING TO GAIN, I PROCEEDED TO FOLLOW HIS ADVICE AND FOUND EVERY SINGLE THING HE SAID TO COME TRUE.

LOUIE TOOK THE TOTAL BURDEN OF MY LEARNING HOW TO PLAY A TRUMPET (PREVIOUSLY BY TRIAL AND ERROR, RUMORS AND HEARSAY) OUT OF MY HANDS. HE BECAME THE MOST IMPORTANT INFLUENCE OF MY LIFE, AS HE DID WITH SO MANY OTHERS. HIS INGENIOUS SYSTEM FOR BRASS BOTH SHAPED AND EMPHASIZED MY PLAYING AND TEACHING CAREER.

CONSEQUENTLY, IN THE HOPE THAT THE PROFOUND TEACHINGS OF THIS GREAT MASTER SHOULD NOT REMAIN IN THE GRAVE WITH ITS CREATOR, I HAVE DEDICATED MYSELF TO PASSING ON HIS PRINCIPLES TO NEW GENERATIONS.

LOUIS MAGGIO'S ORIGINAL SYSTEM FOR BRASS IS SIMPLE AND QUITE DIRECT. HE LEFT NOTHING UP TO CHANCE. HIS INSTRUCTIONS COVERED THE ENTIRE CONCEPT OF BRASS PLAYING.

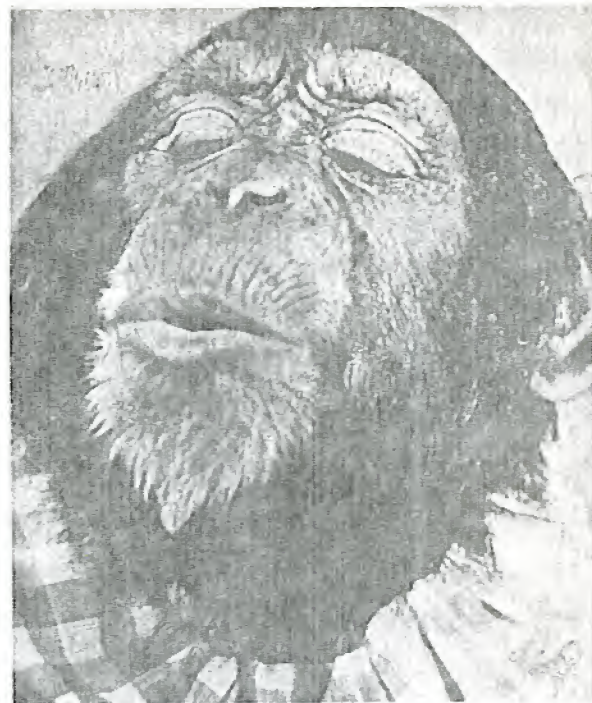
I HAVE ATTEMPTED TO DOCUMENT THE BASIC MAGGIO FUNDAMENTALS AS EXACTLY AS I REMEMBER LOUIE GIVING THEM TO ME. THE WARMUPS, LESSONS, EXAMPLES (ILLUSTRATIONS) AND TEACHING AIDS ARE DESIGNED TO ANSWER ANY QUESTIONS YOU MIGHT HAVE ABOUT THE SYSTEM.

YOU WILL FIND THAT I REPEAT MYSELF ON OCCASION. THIS IS NOT MERELY REDUNDANCY, BUT RATHER AN INTEGRAL PART OF MAGGIO'S METHOD. IT IS IN ORDER TO EMPHASIZE CERTAIN BASIC TEACHINGS. ALSO, TO KEEP THESE RULES IN YOUR THINKING. FOR AN EXAMPLE - THE WARMUP, WHICH IS A MUST, IS COUPLED WITH A SERIES OF PHOTOGRAPHS. THEIR PURPOSE IS TO INSTILL IN YOUR MIND THE IMPORTANCE OF PLAYING THE SAME WAY EVERY TIME. THIS WILL HELP TO DEVELOP CONSISTENCY.

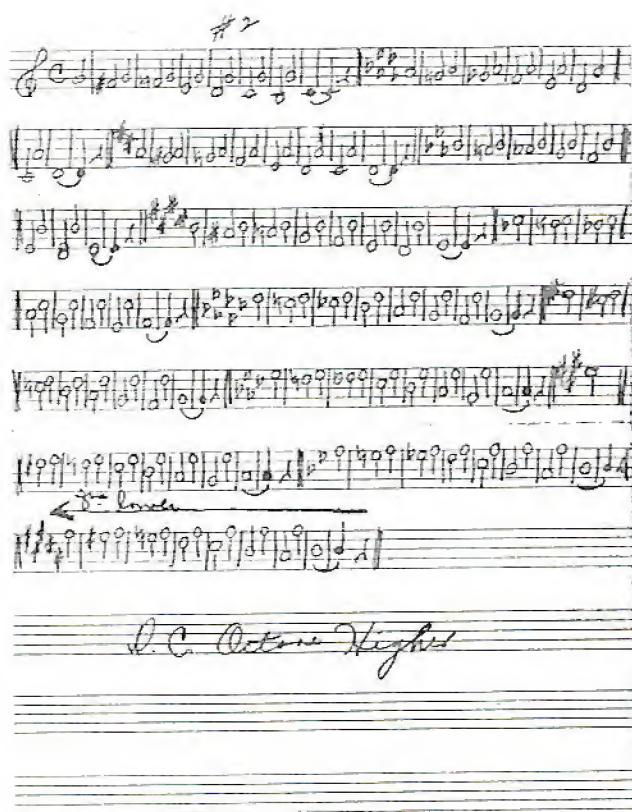
THESE EXERCISES ARE DESIGNED FOR THE BEGINNER TO THE PROFESSIONAL. I HAVE STUDENTS FROM FOURTEEN TO OVER SIXTY PLAYING FROM DOUBLE PEDAL C TO DOUBLE HIGH C AND ABOVE. THIS PROVES ONE THING --- THAT BRUTE FORCE HAS NOTHING TO DO WITH IT. IT'S ALL IN KNOWING HOW!



THE LOUIS MAGGIO LIP FORMATION  
 Reproduced from an actual photograph in  
 Louis Maggio's studio, this picture proved  
 to be invaluable in assisting students to  
 grasp the idea of placing the lips in a  
 forward position.



THE LOUIS MAGGIO LIP FORMATION



LEFT - A rare specimen of the music  
 writing of Louis Maggio.



## THE LITTLE MAN WITH A BIG MESSAGE

NEVER BEFORE HAD THE BRASS WORLD BEEN AFFECTED SO STRONGLY BY ANY ONE MAN THAN BY THE NOW LEGENDARY LOUIS MAGGIO. LIVING IN THE DAYS WHEN COMMUNICATIONS WERE SLOW AND THE DEVELOPMENT OF THE BRASS INSTRUMENT WAS IN ITS FORMATIVE YEARS, THE ARRAY OF PROFESSIONAL RESULTS HE LEFT BEHIND ARE A GREAT TRIBUTE TO HIS GENIUS.

MAGGIO'S MASTER INSTRUCTIONS WERE NOT MERELY THE PRODUCT OF SOME BRILLIANT SUPERBRAIN, BUT GREW OUT OF A TRAGIC ACCIDENT THAT CHANGED HIS ENTIRE LIFE. HAVING LEFT HIS NATIVE ITALY IN 1906, HE WAS APPEARING WITH THE ST. PAUL SYMPHONY WHEN DISASTER STRUCK IN 1919. IN SUBZERO WEATHER, WHILE RUNNING TO CATCH A STREETCAR, LOUIE SLIPPED ON THE ICY PAVEMENT AND FELL, STRIKING HIS MOUTH ON A SAFETY ZONE BUTTON. THE FORCE OF THE BLOW LITERALLY SHREDDED HIS LIPS AND KNOCKED OUT SEVERAL FRONT TEETH.

THE MEDICAL PROFESSION COULD NOT HELP AND HIS CAREER WAS OBVIOUSLY AT AN END. ALTHOUGH DESPONDENT, LOUIE PURSUED THE CHALLENGE AND FOR THE NEXT YEAR COUNSELED HIMSELF, CONCEIVING AND DEVELOPING A TOTALLY NEW CONCEPT OF BRASS PLAYING. TO THE AMAZEMENT OF HIS COLLEAGUES, THE SYSTEM MAGGIO HAD CREATED NOT ONLY ENABLED HIM TO RETURN TO HIS CHAIR WITH THE SYMPHONY, BUT HE WAS PLAYING BETTER THAN EVER. HE HAD ACQUIRED A REGISTER UNHEARD OF IN THOSE DAYS (FIVE OCTAVES) AND HE NOW DISPLAYED A RICH, VELVET TONE THROUGHOUT ALL REGISTERS.

WORD OF MAGGIO'S ACCOMPLISHMENT GRADUALLY SPREAD THROUGHOUT THE WORLD OF MUSIC, AND BELEAGUERED BRASS MUSICIANS BEGAN TO SEEK HIS HELP WITH THEIR INDIVIDUAL PROBLEMS. IN 1930, MAGGIO SETTLED IN LOS ANGELES TO SPEND HIS FULL TIME TEACHING, AND EVENTUALLY TO ESTABLISH AN INTERNATIONAL REPUTATION AS THE ACCLAIMED MASTER BRASS INSTRUCTOR.

AMONG THE MUSICIANS WHO SUFFERED INJURIES SIMILAR TO MAGGIO'S AND CONSEQUENTLY SOUGHT HIS HELP WERE RAFAEL MENDEZ AND CARLTON MACBETH.

MAGGIO WAS ABLE TO REBUILD EVERYONE THAT BROUGHT THEIR PROBLEMS TO HIM. IN ALL CASES THEY RETURNED TO THEIR PLAYING CAREER WITH EVEN GREATER STRENGTH AND MORE FINESSE THAN PRIOR TO THEIR MISFORTUNE. SUCH WAS HIS SUCCESS THAT AT ONE TIME ALMOST EVERY TOP STUDIO BRASS PLAYER ON THE WEST COAST WAS AN EXPONENT OF THE MAGGIO SYSTEM.

LOUIS MAGGIO, AS A RESULT OF HIS TOTAL DEDICATION TO MUSIC AND TO HIS STUDENTS, WAS MORE THAN JUST A GREAT TEACHER. HE BECAME A WAY OF LIFE FOR ALL WHO CAME HIS WAY.

AS YOU PROCEED THROUGH THESE PAGES INTO THE WORKS OF LOUIS MAGGIO, YOU MAY POSSIBLY SEE THIS "LITTLE MAN WITH A BIG MESSAGE" IN THE SAME LIGHT THAT HIS MANY GRATEFUL STUDENTS AND ADMIRERS SAW HIM.

ALTHOUGH THIS IS A BELATED TRIBUTE TO A GREAT MAN, MAY IT HELP TO BRING ABOUT SOME OF THE RECOGNITION AND ACCLAIM HE SO JUSTLY DESERVES.



**LOUIS MAGGIO**





THESE STUDIES ALSO BLOW THE CONCEPT THAT IT TAKES A LIFETIME TO LEARN TO PLAY A BRASS INSTRUMENT. IT DOESN'T WORK THAT WAY. ALL THAT IS NECESSARY IS AN HOUR AND A HALF TO TWO HOURS A DAY, SEVEN DAYS A WEEK FOR FIVE FULL WEEKS, PLENTY OF REST AND A CONSTANT AWARENESS OF THESE BASIC PRINCIPLES.

I WOULD RECOMMEND THAT YOU DO NOT PLAY PRIOR TO THE WARMUPS AND THE LESSONS. IF YOU HAVE AN EARLY CALL OR ARE UNABLE TO GO THROUGH THE LESSON OF THE WEEK BEFORE A PERFORMANCE, AT LEAST COMPLETE THE WARMUP. THEN, LATER IN THE DAY, MAKE UP THE LESSON.

"REMEMBER, OVER THE YEARS YOU HAVE DEVELOPED BAD HABITS TO PERFECTION, SO AT LEAST GIVE THIS SYSTEM A GOOD FIVE WEEKS." — LOUIS MAGGIO

INCLUDED IN THIS COURSE ARE A SERIES OF TEACHING AIDS. REFER TO THEM OFTEN. THEY SHOULD ANSWER ANY QUESTION YOU MIGHT HAVE. IF, BY ANY CHANCE I HAVE LEFT SOMETHING UNANSWERED OR VAGUE, DO NOT HESITATE TO WRITE AND GIVE ME THE OPPORTUNITY TO CORRECT ANY LACK OF COMMUNICATION.

FOLLOW THE SYSTEM ATTENTIVELY, CONCENTRATE ON THE FUNDAMENTALS — AND THE RESULTS WILL CONTINUE TO AMAZE YOU FOR THE REST OF YOUR PLAYING CAREER.

"PRACTICE, SONNY, THEY'LL BEAT A PATH TO YOUR DOOR." — MAGGIO

I'M HIP, LOUIE.

*Carlton MacBeth*

# PRODUCTION OF SOUND



WET LIPS. FOLLOW PHOTOGRAPHS FOR ALL WARMUPS AND LESSONS.

- PHOTO #1 TAKE A BREATH LIKE A DROWNING MAN GOING DOWN FOR THE THIRD TIME.  
#2 PLACE MOUTHPIECE DIRECTLY UNDER NOSE.  
#3 RELAX AND MOVE MOUTHPIECE DOWN UNTIL THE BOTTOM LIP DROPS IN PLACE.  
#4 PUMP AIR IN AND UP (LIKE ROLLING A TUBE OF TOOTHPASTE FROM THE BOTTOM).

MOUTHPIECE PLACEMENT SHOULD BE:

1. 2/3 UPPER, 1/3 LOWER.
2. CORNERS OF MOUTH IN TO EYE TEETH (AS IF TO WHISTLE).
3. LIPS TOGETHER.
4. BOTTOM LIP SLIGHTLY UNDER AND BEHIND TOP LIP.
5. BUZZ DOWN.

(REFER TO TEACHING AIDS 2 THROUGH 7)



## TEACHING AIDS

### 1. THE PLAYING POSITION

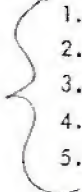
THE PLAYING POSITION CAN BE EITHER SITTING OR STANDING. I WOULD USUALLY SIT IN LOUIE'S STUDIO, BUT ON OCCASION WOULD STAND IN ORDER TO LOOSEN UP.

THE INSTRUMENT SHOULD BE HELD FIRMLY WITH THE LEFT HAND. THE RIGHT HAND (SLIDE OR VALVE HAND) SHOULD BE RELAXED, BUT STILL UNDER CONTROL. THE BELL OF THE HORN SHOULD BE TILTED SLIGHTLY DOWN TO ALLOW THE MOUTHPIECE TO FIT THE NATURAL CONTOUR OF THE LIPS.

### 2. THE EMBOUCHURE

"THE LIPS ARE LIKE REEDS. THEIR ONLY FUNCTION IS TO VIBRATE." ----- MAGGIO

THEY SHOULD ALWAYS BE:

- 
1. "WET"
  2. "TOGETHER"
  3. "IN A FORWARD POSITION"
  4. "CORNERS OF MOUTH IN TO EYE TEETH" (AS IF TO WHISTLE)
  5. "RELAXED AND SUPPLE" ----- LOUIS MAGGIO

### 3. POSITION OF MOUTHPIECE

REFER TO PHOTOGRAPHS

PHOTO #2 PLACE MOUTHPIECE DIRECTLY UNDER NOSE.

PHOTO #3 MOVE THE MOUTHPIECE DOWN UNTIL THE LOWER LIP FILLS ABOUT THE BOTTOM 1/3 OF THE CUP, LEAVING 2/3 ON THE TOP LIP. THERE IS ALWAYS THE DANGER OF THE MOUTHPIECE SLIPPING DOWN TOO FAR ON THE TOP LIP, THEREFORE THE STUDENT MUST KEEP A CONSTANT VIGIL AGAINST THIS HAPPENING.

### 4. HOW TO TAKE A BREATH

REFER TO PHOTOGRAPHS

PHOTO #1 "TAKE A BREATH LIKE A DROWNING MAN GOING DOWN FOR THE THIRD TIME." ----- LOUIS MAGGIO

LOUIE'S MEANING WAS TO GET AS MUCH AIR AS POSSIBLE INTO THE LUNGS IN THE SHORTEST AMOUNT OF TIME.

PHOTO #3 RETAIN THE AIR AND RELAX.

"SIT ON THE AIR WITH YOUR SHOULDERS, ALLOWING IT TO SHIFT TO THE BOTTOM PART OF THE LUNGS." ----- MAGGIO

## TEACHING AIDS

PHOTO #4 PUMP AIR IN AND UP, LIKE:

1. ROLLING A TUBE OF TOOTHPASTE FROM THE BOTTOM.
2. A FORK LIFT.
3. A BOXER TAKING A BLOW IN THE STOMACH.
4. IN AND UP.

IF THE STUDENT FEELS SHORT OF BREATH OR LACKING IN SUFFICIENT AIR, IT IS USUALLY DUE TO IMPROPER BREATHING OR EXCESSIVE LOSS OF AIR THROUGH DISTRIBUTION (THE LIPS ARE TOO FAR APART).

TO SOLVE THIS PROBLEM, TAKE A SERIES OF SHORT BREATHS, AS FOLLOWS:

1. INHALE.
2. RELAX (RETAINING AIR).
3. TAKE SECOND BREATH.
4. RELAX (RETAINING AIR).
5. TAKE THIRD BREATH.
6. RELAX (SIT ON AIR WITH SHOULDERS).
7. PUMP AIR (EXHALE).

BE SURE TO KEEP LIPS TOGETHER TO CHECK UNNECESSARY LOSS OF AIR.

### 5. RELAX

THE BULK OF THE MUSCLES OF THE BODY SHOULD REMAIN RELAXED AS POSSIBLE AT ALL TIMES. NATURALLY, THERE WILL BE TENSION IN CERTAIN AREAS OF THE BODY (THE DIAPHRAGM, THE STOMACH MUSCLES AND THE EMBOUCHURE), BUT ONLY ENOUGH TENSION TO PERFORM THEIR FUNCTION.

"IF A STUDENT IS PLAYING RELAXED, YOU CAN HEAR IT IN THE SOUND." ----- MAGGIO

## 6. THE WARMUP

THE WARMUP IS A MUST WITH THE MAGGIO APPROACH. THE AIR STREAM IS STARTED AND THE POSITION OF THE EMBOUCHURE AND MOUTHPIECE ARE ATTAINED. THE LIPS ARE GRADUALLY INDUCED TO VIBRATE, AND GENERALLY BRING ABOUT A MORE RELAXED APPROACH TO PLAYING. THE TWO MAGGIO WARMUPS INCLUDED WITH THIS COURSE ARE DESIGNED TO ACCOMPLISH THESE FUNDAMENTALS. SWITCH THESE WARMUPS AS DIRECTED AND KEEP WORKING YOUR WAY DOWN TO PEDAL C (Bb) UNTIL IT BECOMES PART OF YOUR RANGE.



## SPECIAL INSTRUCTIONS

### POSITION CHART FOR BASS TROMBONE WITH "F" ATTACHMENT AND "E" SLIDE

V= INDICATES VALVE IN USE

1 2 3 1 2 3 4 1 2 3  
 #4 #5 #6 b4 5 6 7 5 6 7  
 V1 V2 V3 V4 V5 V6 V2 V3 V1 V2

4 5 6 2 3 4 5 6 7 1  
 V3 V4 6 7 V3 V4 V5 V1 V2 V3

2 3 4 5 6 7 1 2 3 4 5 6  
 V4 V5 V6 V6 V1 V2 V3 V4 V5 V6  
 WITH E SLIDE

6 1 2 3 4 5 6 (8vb) 7 3 4  
 V6 1 2 3 4 5 6 (8vb) 7 V3 V4  
 WITH E SLIDE

(8vb) 5 6 6 2  
 V5 V6 V6 2  
 WITH E SLIDE

SINCE THERE ARE ONLY SIX POSITIONS ON THE SLIDE, WHEN VALVE IS IN USE THE "E" SLIDE MUST BE PULLED IN ORDER TO PLAY THE LOW "B" NATURAL. THIS WILL MAKE ALL VALVE NOTES ONE POSITION HIGHER. STUDENT SHOULD BECOME FLUENT IN BOTH "F" ATTACHMENT AND "E" SLIDE.

## FRENCH HORN

THE MIDDLE LINE IN F (FRENCH HORN) IS INCLUDED IN ORDER TO FACILITATE CLASSROOM INSTRUCTION IN THE MAGGIO SYSTEM. WHEN PLAYING WITH TRUMPETS AND LOWER BRASS INSTRUMENTS, THE FRENCH HORN (F) SHOULD APPLY SYLLABLE CHANGES AS DIAGRAMMED BELOW (SEE LESSON ONE) THROUGHOUT THE COURSE

TAH TAY TEE TICH

WHEN STUDYING INDIVIDUALLY, FRENCH HORN MAY USE THE TRUMPET (TOP) LINE 8VB WITH THE CORRESPONDING SYLLABLE CHANGES.

## THE PEDAL TONES

THE PEDAL TONE  $B\flat$  CONCERT MAY BE ELUSIVE WHEN FIRST ATTEMPTED. IF EXERCISE ONE PROVES TO BE TOO DIFFICULT, PROCEED TO EXERCISE TWO. KEEPING THE LIPS TOGETHER, PRONOUNCE THE SYLLABLE "TAH" AND PLAY THE VIBRATION THAT RESULTS BELOW PEDAL  $B\flat$  CONCERT. ONCE THIS NOTE IS ATTAINED THEN, WITHOUT TIGHTENING THE LIPS, INCREASE THE AIRSTREAM VELOCITY UNTIL THE VIBRATION REACHES CONCERT  $B\flat$ . THIS WILL GIVE THE PROPER FEELING FOR THE NOTE SO THAT EVENTUALLY IT WILL BE MASTERED.

EXERCISE ONE

EXERCISE TWO

TAH-----

TAH-----

TAH--

TAH

TAH

TAH

=

EACH TIME THE ABOVE SYMBOL APPEARS IN THE COURSE THE STUDENT SHOULD PLAY THE FULL PEDAL TONE EXERCISE.

↓ = NOSE BREATH

SEE TEACHING AIDS - ADVANCED STUDIES



## TEACHING AIDS

### 7. THE PEDAL TONES

ANY NOTE BELOW THE NATURAL RANGE OF THE INSTRUMENT IS CALLED A PEDAL TONE. THEY WILL PROBABLY NEVER HAVE ANY MUSICAL VALUE, BUT PEDAL TONES ARE THE VERY FOUNDATION OF THE MAGGIO SYSTEM.

WHEN PLAYED CORRECTLY, PEDAL TONES:

1. FORCE THE STUDENT TO ADHERE TO THE CORRECT EMOUCHURE AND MOUTHPIECE PLACEMENT.
2. SET THE STAGE FOR THE EXTREME HIGH REGISTER. ONLY THE SYLLABLE (TICH) AND TENSION (CORNERS OF MOUTH IN TO EYE TEETH AS IF TO WHISTLE) ARE DIFFERENT.
3. EAR TRAINING, BREATH CONTROL, ETC.

REMEMBER TO APPROACH THE PEDAL TONES FROM AN OCTAVE ABOVE TO RETAIN THE PLAYING EMOUCHURE AND TO INSURE ACCURATE PITCH. USE CORRECT FINGERINGS AND SLIDE POSITIONS AND ALLOW THE MOUTHPIECE TO CRAWL UP THE UPPER LIP. THE TONGUE SHOULD BE KEPT FLAT ON THE FLOOR OF THE MOUTH WITHOUT ANY ARCH.

BE SATISFIED WITH ANY TYPE OF SOUND AT FIRST, AND CONCENTRATE UPON THE PRINCIPLES (AIR, RELAX, SYLLABLES, ETC.).

### 8. MIDDLE REGISTER

→ "THINK OF BLOWING OUT OF THE BELL OF THE HORN INSTEAD OF INTO THE MOUTHPIECE FOR A MORE RELAXED AND RICHER SOUND." ----- LOUIS MAGGIO

THIS IS THE MOST IMPORTANT REGISTER OF ALL, MAINLY BECAUSE THE MAJORITY OF PLAYING IS DONE IN THIS AREA. WE APPROACH THE MIDDLE REGISTER WITH THE SAME CLOSED EMOUCHURE, THE PROPER SYLLABLE, AND A RICH, RELAXED AIR STREAM.

### 9. EXTREME HIGH REGISTER

DURING THIS COURSE WE WILL APPROACH THE HIGH REGISTER WITH THE FOLLOWING PHILOSOPHY:

1. RETAIN PEDAL NOTE EMOUCHURE IN THE HIGH REGISTER.
2. "AH" IN THROAT AT ALL TIMES.
3. PRONOUNCE SYLLABLE WITH THE TONGUE IN A HISSING FASHION (TICH).
- 4. PLAY SMALL AT FIRST, THEN LET THEM GROW.
- 5. GO AS HIGH AS POSSIBLE EVERY DAY. PEDAL TONES BETWEEN EACH ATTEMPT.
6. LOOK FOR A THIRD BELOW YOUR VERY TOP NOTE TO EVENTUALLY BE YOUR PRACTICAL RANGE.
7. THIS IS A REGISTER THAT COMES SLOW FOR SOME AND FAST FOR OTHERS.

REMEMBER, IF ALL OF THE PRINCIPLES OF THE MAGGIO SYSTEM ARE CORRECTLY APPLIED, THE HIGH NOTES WILL ALL COME OUT.

## TEACHING AIDS

### 10. SYLLABLES

THE PRONOUNCING OF THE SYLLABLE, BY FORMATION OF THE TONGUE, IS THE HEART OF THE MAGGIO SYSTEM. "AH" IN THE THROAT AT ALL TIMES IS A CARDINAL RULE. THE SYLLABLES CREATE THE CORRECT AIR STREAMS FOR DIFFERENT REGISTERS. THEY SERVE THE SAME PURPOSE AS THE OCTAVE KEY ON A CLARINET. THEY ALLOW YOU TO PLAY FIVE FULL OCTAVES (DOUBLE PEDAL C TO DOUBLE HIGH C) WITHOUT ANY CHANGE OF THE EMBOUCHURE.

NATURALLY, THEY MUST BE COORDINATED WITH ALL OF THE OTHER FUNDAMENTALS OF LOUIS MAGGIO'S TEACHINGS. AFTER A WHILE YOU SHOULD BE ABLE TO HEAR THE SYLLABLE DISTINCTLY IN THE SOUND. AMONG THE BYPRODUCTS OF THE SYLLABLE ARE A MORE CENTERED SOUND AND INCREASED CONTROL OF PITCH.

### 11. THE SLUR

THE SLUR IS MOVING FROM ONE NOTE TO THE NEXT WITHOUT BREAKING THE AIR STREAM.

1. THE SLUR SHOULD BE PLAYED ENTIRELY BY SYLLABLE AND AIR.
2. THERE SHOULD BE NO VISIBLE CHANGE IN THE FACIAL MUSCLES.
3. COORDINATE THE SYLLABLE CHANGE, FINGER CHANGE OR SLIDE POSITION AND A SLIGHT KICK OF THE DIAPHRAGM.
4. MAINTAIN A FORWARD POSITION OF THE EMBOUCHURE.
5. NEVER SMILE.

### 12. THE TONGUE

THE TONGUE HAS A MULTIPLE ROLE IN THE MAGGIO SYSTEM.

1. THE TONGUE CREATES THE SYLLABLE.
  2. ON SINGLE ATTACKS FOLLOWED BY A SLURRED PASSAGE, THE TONGUE:
    - A. RESTS AT THE BASE OF THE TOP TEETH.
    - B. DROPS TO RELEASE THE AIR TO THE FLOOR OF THE MOUTH AND THE TIP RESTS AT THE BASE OF THE BOTTOM TEETH.
    - C. BENDS IN THE MIDDLE TO FORM THE SYLLABLE.
  3. WHEN TONGUING RAPIDLY, IT ACTS THE SAME AS A COBRA IN STRIKING POSITION ATTACKING THE BASE OF THE TOP TEETH.
- "THINK OF SLURRING THE PASSAGE AND ADD THE TONGUE TO THE SLUR." ----- MAGGIO



## TEACHING AIDS

### 13. FINGERINGS - SLIDE POSITIONS

THESE EXERCISES SHOULD BE PLAYED WITH THE TRADITIONAL TRUMPET FINGERINGS AS INDICATED.

1. CONCENTRATE ON CLEAN FINGERING.
2. THINK OF A FAST RELEASE AS WELL AS BANGING THE VALVES DOWN.
3. MEMORIZE AS SOON AS POSSIBLE IN ALL REGISTERS.

INCLUDED IN THE BASS CLEF BOOK ARE SUGGESTED SLIDE POSITIONS. THESE ARE PLACED OVER THE NOTES TO ALLOW THE TROMBONE STUDENT THE FREEDOM NEEDED TO CONCENTRATE ON THE BASIC PRINCIPLES WITHOUT BEING CONCERNED WITH THE SLIDE POSITIONS.

(REFER TO "SPECIAL INSTRUCTION" PAGES REGARDING BASS TROMBONE AND FRENCH HORN)

### 14. INTONATION

(PLAYING IN TUNE)

"PLAY YOUR INTERVALS IN TUNE -- AND YOU WILL PLAY YOUR INSTRUMENT IN TUNE."

----- LOUIS MAGGIO

THINK OF THE PITCH YOU WANT, AND FOLLOW THE MAGGIO PRINCIPLES OF AIR, RELAX AND SYLLABLE. THIS WILL MAKE POSSIBLE THE PITCH YOU ARE THINKING.

### 15. ATTITUDE



"EITHER YOU WILL PLAY THE HORN OR IT WILL PLAY YOU." ----- MAGGIO  
THIS IS YOUR DECISION.

1. DON'T BE AFRAID TO MAKE A MISTAKE.
2. ANALYZE YOUR PLAYING.
3. YOU MUST HAVE FAITH IN THESE TEACHINGS. THEY HAVE BEEN PROVEN.

THE MAGGIO SYSTEM HAS PRODUCED MORE GREAT BRASS INSTRUMENTALISTS THAN ANY OTHER APPROACH.

4. IF YOU CAN PLAY BEYOND YOUR ABILITY ONCE IN A WHILE, THEN WITH THIS COURSE BEAUTIFUL SOUNDS, CLEAN ARTICULATION AND SEEMINGLY EFFORTLESS REGISTERS WILL BE AN EVERYDAY OCCURENCE.

## 16. SOUND

➔ "ALL OTHER THINGS EQUAL, THE SOUND IS STILL THE DIFFERENCE BETWEEN A GOOD  
AND A GREAT INSTRUMENTALIST." ----- LOUIS MAGGIO

WE ALL HAVE AN IDEA OF THE SOUND WE WOULD LIKE TO HAVE ON OUR INSTRUMENT.  
IT MAY DIFFER FROM STUDENT TO STUDENT, ACCORDING TO INDIVIDUAL TASTE.

YET, THERE IS THE NATURAL FREE SOUND OF THE INSTRUMENT THAT IS ALWAYS THERE.  
THIS IS WHAT LOUIS MAGGIO ATTEMPTED TO BRING OUT IN HIS STUDENTS. ONCE WE HAVE  
THE RICH, CLEAR, RAW SOUND OF THE INSTRUMENT PLAYED BY THESE PRINCIPLES, THEN WE  
CAN DEVELOP A PARTICULAR SOUND TO FIT THE TYPE OF MUSIC WE WANT TO PLAY.

THE REQUISITES OF A GOOD MAGGIO SOUND ARE:

1. RICH AND BIG.
2. DENSE CORE.
3. CENTERED PITCH.
4. RELAXED.
5. FULLY CONTROLLED IN ALL REGISTERS AT ALL VOLUMES.

## MAGGIO & THE BRASS FAMILY

ALTHOUGH LOUIS MAGGIO WAS ESSENTIALLY A TRUMPET PLAYER, HIS APPROACH  
TO BRASS PLAYING ENCOMPASSED ALL THE VARIOUS INSTRUMENTS. HE CONSIDERED  
THE TRUMPET, TROMBONE, TUBA, FRENCH HORN, BARITONE AND ALL OF THE OTHER  
BRASS INSTRUMENTS AS ONE BIG BRASS FAMILY. HE TREATED EACH OF THEM IN THE  
SAME WAY.

MAGGIO'S METHODS HAVE PRODUCED SOME OF THE WORLD'S MOST ACCOMPLISHED  
TROMBONE AND TUBA PLAYERS, AND HAVE BEEN THOROUGHLY PROVEN WITH THE  
ENTIRE RANGE OF BRASS INSTRUMENTS.

"IN ORDER TO PLAY TWO INSTRUMENTS EQUALLY WELL, YOU MUST PRACTICE  
TWICE AS LONG EACH DAY." ----- LOUIS MAGGIO

THIS WAS LOUIE'S ANSWER TO THE DOUBLER ON BRASS, AND OBSERVATIONS OF  
CURRENT INSTRUMENTALISTS ATTEST TO THE VALUE OF HIS THEORY.



# WARMUP A

MOUTHPIECE PLACEMENT SHOULD BE:

1. 2/3 UPPER, 1/3 LOWER.
2. CORNERS OF MOUTH IN TO EYE TEETH (AS IF TO WHISTLE).
3. LIPS TOGETHER.
4. BOTTOM LIP SLIGHTLY UNDER AND BEHIND TOP LIP.
5. BUZZ DOWN.

(REFER TO TEACHING AIDS 2 THROUGH 7)

TA-----AH      TA-----AH      TA-----AH

1

1 1 4 1      2 2 5 2      3 5 6 3

TA-----AH      TA-----AH      TA-----AH

2

4 4 7 4      5 5 0 5      1 6 2 6





# WARMUP B

TA-----AH TA-----AH TA-----AH TA-----AH

1

TA-----AH TA-----AH

TA-----AH TA-----AH

4

TA-----AH TA-----AH

TA-----AH TA-----AH

5

TA-----AH TA-----AH

6

REST FIVE MINUTES



3/18/81

11/17/86

1/12/86

11/16/88

## LESSON 1

# PRODUCTION OF SOUND

### SYLLABLES

(THE PURPOSE OF USING SYLLABLES IS TO PLAY IN THE EXTREME REGISTERS WITHOUT MAKING A CHANGE OF EMBOUCHURE.)

1. PRECEDE THIS LESSON WITH WARMUP A.
2. THE THROAT IS IN AN "AH" POSITION AT ALL TIMES.
3. PRONOUNCE THE SYLLABLES WITH THE TONGUE.
4. IN THE HIGH REGISTER, A HISSING SOUND IS CREATED WITH THE TONGUE UP AND FORWARD.
5. BE SURE AND RELAX.

(REFER TO TEACHING AIDS 8 AND 16)

### SYLLABLES TO PRONOUNCE IN DIFFERENT REGISTERS

#### SYLLABLES

TAH

TAY

TEE

TICH

#### TRUMPET

All Bb Instruments

#### F FRENCH HORN

#### TROMBONE

All C Instruments

Handwritten musical notation on three staves. The top staff is for Trumpet, the middle for French Horn, and the bottom for Trombone. Each staff shows four measures of music with notes and slurs, corresponding to the syllables TAH, TAY, TEE, and TICH. Arrows indicate the direction of the notes, showing a general upward trend in pitch from left to right.

TA ----- AH

TA ----- AH

Handwritten musical notation on three staves, numbered 2. The top staff is for Trumpet, the middle for French Horn, and the bottom for Trombone. Each staff shows four measures of music with notes and slurs, corresponding to the syllables TAH, TAY, TEE, and TICH. Arrows indicate the direction of the notes, showing a general upward trend in pitch from left to right. Below the staves, there are handwritten numbers and symbols (like b4, b3, b7) indicating specific notes or fingerings.





TAH TA ----- AH TAH TA ----- AH

6

5 1 5 5 4 7 4 4

TAH TA ----- AH TAH TA ----- AH

7

3 6 3 3 2 5 2 2

TAH TA ----- AH TA ----- AH TAH TAH

8

1 4 2 1 1 6 14 1

LESSON I

TAH

TA ----- AYE

TAH

TA ----- AYE

9

Measure 1: Treble (1 2 3 2), Alto (Loco), Bass (7 3 5 4).  
 Measure 2: Treble (1 2 2 1), Alto (Loco), Bass (6 2 4 3).  
 Measure 3: Treble (1 2 2 1), Alto (Loco), Bass (6 2 4 3).  
 Measure 4: Treble (1 2 2 1), Alto (Loco), Bass (6 2 4 3).

TAH

TA ----- AYE

TAH

TA ----- EE

10

Measure 1: Treble (2 3 0 1 2), Alto (Loco), Bass (5 1 3 2).  
 Measure 2: Treble (1 2 2 0), Alto (Loco), Bass (4 5 2 1).  
 Measure 3: Treble (1 2 2 0), Alto (Loco), Bass (4 5 2 1).  
 Measure 4: Treble (1 2 2 0), Alto (Loco), Bass (4 5 2 1).

TAH

TA ----- EE

TAH

TA ----- AYE-EE

11

Measure 1: Treble (1 2 0 1), Alto (Loco), Bass (3 4 1 3).  
 Measure 2: Treble (2 1 1 2), Alto (Loco), Bass (2 3 4 2).  
 Measure 3: Treble (2 1 1 2), Alto (Loco), Bass (2 3 4 2).  
 Measure 4: Treble (2 1 1 2), Alto (Loco), Bass (2 3 4 2).



TAH      TA---- AYE-EE      TAH      TA---AYE--EE

12

0 2 1 0      3 0 2 3

1 2 3 1      5 0 2 3

TAH      TA--AYE-EE--EE      TAH      TA-- AYE-EE--

13

1 2 0 1      1 1 1 1

1 2 1 0      2 0 1 2

4 4 1 2      3 3 3 3

TAH      TA-AYE-EE-ICH      TAH      TA--EE-----ICH      TAH

14

2 2 2 2      0 0 0 0

2 2 2 0      1 2 0 1

2 2 2 2      1 1 1 1



TAH TAY-EE-----ICH TAH TAY-EE-----ICH

15

2 1 3 2 1 2 2 1

(Loco) (Loco)

(Sua) (Sua)

2 1 2 2 0 2 0 0

4 3 #3 2 1 2 #2 1

TAH TAY-EE-----ICH TAH TEE-----ICH----

16

2 0 1 2 0 3 2 0

(Loco) (Loco)

(Sua) (Sua)

2 3 0 2 3 2 2 0 2

2 1 3 2 1 3 2 #3

TAH TEE-----ICH---- TAH TEE-----ICH----

17

1 2 0 1 2 1 2 2

(Loco) (Loco)

(Sua) (Sua)

1 1 1 1 2 2 2 2

3 #2 1 1 2 3 2 2

LESSON I



18

TAH TEE-ICH----- TAH TEE-ICH-----

0 2 1 0 2 0 2 3

(Loco) (Loco)

(Svn) (Svn)

1 2 3 1 #3 1 2 #3

19

TAH TEE-ICH----- TAH TEE-ICH-----

2 2 0 2 1 1 1 1

(Loco) (Loco)

(Svn) (Svn)

#2 2 1 #2 3 3 3 3

20

TAH TICH----- TAH TICH----- TAH

2 2 2 2 0 0 0 0

(Loco) (Loco)

(Svn) (Svn)

2 2 2 2 1 1 1 1

## LESSON 11

## THE SLUR

1. PRECEDE THIS LESSON WITH WARMUP B.

2. CONCENTRATE ON:

- A. PLENTY OF AIR.
- B. KEEPING LIPS TOGETHER WHILE CHANGING OCTAVES.
- C. "AH" IN THROAT.
- D. PRONOUNCE SYLLABLES WITH TONGUE.
- E. REST AS LONG AS YOU PLAY.
- F. RETAIN SAME EMBOUCHURE IN ALL REGISTERS.

(REFER TO TEACHING AID 12)

TAH TAH TAH TA-----AH TA-----AH TA--AYE----

1

TAH TAH TAH TA-----AH TA-----AH TAY-----AYE

2



TAH TAH TAH TA-----AH TA-----AH TAY-----EE

3

TAH TAH TAH TA-----AH TA-----AH TAY--EE-----

4

TAH TAH TAH TA-----AH TA-----AH TEE-----

5

TAH TAH TAH TAH-----AH TAH-----AH TEE-----

6

(leo)

TA-----AH TAH TAH TA-----AH TA-----AH TEE-----

7

TAH---AYE

(leo)

TA-----AH TAH TAH TA-----AH TA-----AH TEE-----

8

(leo)



TA-----AH TAH TAH TAH-----AH TAH-----AH TEE-----

9

(8va)

TA-----AH TAH TAH TA-----AH TA-----AH TEE-----ICH

10

(8va)

TA-----AH TAH TAH TA-----AH TA-----AH TEE ICH-----

11

(8va)

REST FIVE MINUTES

TA-----AH TAH TAH    TA-----AH TA-----AYE TICH-----

12

(Sub) (Loco)

TA-----AH TAH TAH    TA-----AH TAH--AYE--TICH-----

13

(Sub) (Loco)

TA-----AH TAH TAH    TA-----AH TAY-----TICH-----

14

(Sub) (Loco)



TA-----AH TAH TAH    TA-----AH TAY-----EE    TICH-----

15

Musical score for measure 15. It consists of three staves. The top staff is a vocal line with a treble clef, showing a melodic line with a slur over the first two measures and a final chord. The middle staff is a vocal line with a treble clef, labeled "(Voc)" at the beginning, with a slur over the first two measures and a final chord. The bottom staff is a vocal line with a bass clef, labeled "(Bv)" at the beginning, with a slur over the first two measures and a final chord. The key signature has one sharp (F#) and the time signature is common time (C).

TA-----AH TAH TAH    TA-----AH TAY EE-----    TICH-----

16

Musical score for measure 16. It consists of three staves. The top staff is a vocal line with a treble clef, showing a melodic line with a slur over the first two measures and a final chord. The middle staff is a vocal line with a treble clef, labeled "(Voc)" at the beginning, with a slur over the first two measures and a final chord. The bottom staff is a vocal line with a bass clef, labeled "(Bv)" at the beginning, with a slur over the first two measures and a final chord. The key signature has one sharp (F#) and the time signature is common time (C).

TA-----AH TAH TAH    TA-----AH TEE-----    TICH-----

17

Musical score for measure 17. It consists of three staves. The top staff is a vocal line with a treble clef, showing a melodic line with a slur over the first two measures and a final chord. The middle staff is a vocal line with a treble clef, labeled "(Voc)" at the beginning, with a slur over the first two measures and a final chord. The bottom staff is a vocal line with a bass clef, labeled "(Bv)" at the beginning, with a slur over the first two measures and a final chord. The key signature has one sharp (F#) and the time signature is common time (C).

TA-----AH TAH TAH    TA-----AH TEE----- TICH-----

18

Musical score for measure 18. The system consists of three staves. The top staff is a vocal line with a treble clef, showing a melodic line with various accidentals (sharps, flats, naturals) and slurs. The middle staff is a piano accompaniment line with a treble clef, featuring a steady eighth-note accompaniment and a melodic line with slurs. The bottom staff is a piano accompaniment line with a bass clef, also featuring a steady eighth-note accompaniment and a melodic line with slurs. The measure is divided into two measures by a bar line. The first measure contains the vocal line and the piano accompaniment. The second measure contains the piano accompaniment. The system ends with a double bar line.

TA-----AH TAH TAH    TA-----AH TEE----- TICH-----

19

Musical score for measure 19. The system consists of three staves. The top staff is a vocal line with a treble clef, showing a melodic line with various accidentals (sharps, flats, naturals) and slurs. The middle staff is a piano accompaniment line with a treble clef, featuring a steady eighth-note accompaniment and a melodic line with slurs. The bottom staff is a piano accompaniment line with a bass clef, also featuring a steady eighth-note accompaniment and a melodic line with slurs. The measure is divided into two measures by a bar line. The first measure contains the vocal line and the piano accompaniment. The second measure contains the piano accompaniment. The system ends with a double bar line.

TA-----AH TAH TAH    TA-----AH TEE----- TICH-----

20

Musical score for measure 20. The system consists of three staves. The top staff is a vocal line with a treble clef, showing a melodic line with various accidentals (sharps, flats, naturals) and slurs. The middle staff is a piano accompaniment line with a treble clef, featuring a steady eighth-note accompaniment and a melodic line with slurs. The bottom staff is a piano accompaniment line with a bass clef, also featuring a steady eighth-note accompaniment and a melodic line with slurs. The measure is divided into two measures by a bar line. The first measure contains the vocal line and the piano accompaniment. The second measure contains the piano accompaniment. The system ends with a double bar line.



TA-----AH TAH TAH      TA-----AH TEE----- TICH-----

21

Musical score for measure 21. The system consists of three staves. The top staff is a vocal line with a treble clef, showing a melodic line with a slur and a fermata. The middle staff is a piano accompaniment with a treble clef, featuring a series of chords and a slur. The bottom staff is a piano accompaniment with a bass clef, also featuring a series of chords and a slur. The key signature has one sharp (F#). The measure is marked with a double bar line at the end.

TA-----AH TAH TAH      TA-----AH TEE----- ICH TICH-----

22

Musical score for measure 22. The system consists of three staves. The top staff is a vocal line with a treble clef, showing a melodic line with a slur and a fermata. The middle staff is a piano accompaniment with a treble clef, featuring a series of chords and a slur. The bottom staff is a piano accompaniment with a bass clef, also featuring a series of chords and a slur. The key signature has one sharp (F#). The measure is marked with a double bar line at the end.

TA-----AH TAH TAH      TA-----AH TEE ICH----- TICH-----

23

Musical score for measure 23. The system consists of three staves. The top staff is a vocal line with a treble clef, showing a melodic line with a slur and a fermata. The middle staff is a piano accompaniment with a treble clef, featuring a series of chords and a slur. The bottom staff is a piano accompaniment with a bass clef, also featuring a series of chords and a slur. The key signature has one sharp (F#). The measure is marked with a double bar line at the end.

6/23/81

## LESSON III

### THE TONGUE

1. PRECEDE THIS LESSON WITH WARMUP A.
2. CONCENTRATE ON:
  - A. A STEADY STREAM OF AIR.
  - B. THINKING OF SLURRING EXERCISE AND ADD TONGUE.
  - C. RELAX.

(REFER TO TEACHING AID 11)

TAH TAH TAH TAH TAH TAH TAH TAH TA-----AYE

1

Musical notation for exercise 1, showing three staves (treble, alto, and bass clef) with notes and slurs, corresponding to the syllable 'TAH' repeated three times and then a long note for 'TA-----AYE'. The notation includes a (Sub) marking on the first staff and a (Loso) marking on the second staff.

TAH TAH TAH TAH TAH TAH TAH TAY-----

2

Musical notation for exercise 2, showing three staves (treble, alto, and bass clef) with notes and slurs, corresponding to the syllable 'TAH' repeated three times and then a long note for 'TAY-----'. The notation includes a (Sub) marking on the first staff and a (Loso) marking on the second staff.

LESSON III



TAH TAH TAH

TAH TAH TAH TAH TAH TAH TAY-----

TAH      TAH      TAH

TAH TAH TAH TAH TAH TAH TAY-----EE

Handwritten musical score for three staves. The first staff starts with a '4' and contains a melody with eighth and quarter notes. The second staff is marked '(Sua)' and contains a melody with eighth and quarter notes, including a '(loco)' marking. The third staff contains a melody with eighth and quarter notes. All staves end with a double bar line and a final note.

TAH    TAH    TAH

TAH TAH TAH TAH TAH TAH TEE-----

Handwritten musical score for the song "The Rose Tree". The score is written on three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of one sharp (F#). The third staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a simple, handwritten style. The first staff contains the melody, the second staff contains the harmony, and the third staff contains the bass line. The song is in 4/4 time. The lyrics are written below the staves.

5

(Solo)

(Solo)

The Rose Tree

TAH TAH TAH

TAH TAH TAH TAH TAH TAH TEE-----

6

(Svb)

(Loco)

TA-----AH TAH TAH TAH TAH TAH TAH TAY TEE-----

7

(Svb)

(Loco)

TA-----AH TAH TAH TAH TAH TAH TAH TAY TEE-----

8

(Svb)

(Loco)



TA-----AH TAH TAH TAH TAH TAH TAH TAY TEE-----

9

TA-----AH TAH TAH TAH TAH TAH TAH TAY TEE TEE-----

10

TA-----AH TAH TAH TAH TAH TAH TAH TAY TEE TEE---ICH

11

TA-----AH TAH TAH TAH TAH TAH TAY TEE TICH-----

12

Musical score for exercise 12. It consists of three staves. The top staff is for the voice, with a melodic line and lyrics. The middle staff is for the piano, with a harmonic accompaniment. The bottom staff is for the piano, with a bass line. The key signature has one sharp (F#), and the time signature is 4/4. The exercise is marked with a '12' in the top left corner.

TA-----AH TAH TAH TAH TAH TAH TEE TEE TICH-----

13

Musical score for exercise 13. It consists of three staves. The top staff is for the voice, with a melodic line and lyrics. The middle staff is for the piano, with a harmonic accompaniment. The bottom staff is for the piano, with a bass line. The key signature has one sharp (F#), and the time signature is 4/4. The exercise is marked with a '13' in the top left corner.

REST FIVE MINUTES

TA-----AH TAH TAH

14

Musical score for exercise 14. It consists of three staves. The top staff is for the voice, with a melodic line and lyrics. The middle staff is for the piano, with a harmonic accompaniment. The bottom staff is for the piano, with a bass line. The key signature has one sharp (F#), and the time signature is 4/4. The exercise is marked with a '14' in the top left corner.

LESSON III



TA-----AH TAH TAH    TAH TAH TAH TAH TEE TEE TICH-----

15

Musical score for exercise 15, measures 15-16. The score is written for three staves: Treble, Bass, and a lower Treble staff. The melody is in G major, starting on G4 and ascending to G5. The bass line is in D minor, starting on D3 and ascending to D4. The lower Treble staff contains a series of chords. The exercise is marked with a 'C' time signature and a '15' measure number.

TA-----AH TAH TAH    TAH TAH TAH TAH TAH TEE TICH-----

16

Musical score for exercise 16, measures 16-17. The score is written for three staves: Treble, Bass, and a lower Treble staff. The melody is in G major, starting on G4 and ascending to G5. The bass line is in D minor, starting on D3 and ascending to D4. The lower Treble staff contains a series of chords. The exercise is marked with a 'C' time signature and a '16' measure number.

TA-----AH TAH TAH    TAH TAH TAH    TAY TEE TEE TICH-----

17

Musical score for exercise 17, measures 17-18. The score is written for three staves: Treble, Bass, and a lower Treble staff. The melody is in G major, starting on G4 and ascending to G5. The bass line is in D minor, starting on D3 and ascending to D4. The lower Treble staff contains a series of chords. The exercise is marked with a 'C' time signature and a '17' measure number.

TA-----AH TAH TAH TAH TAH TAH TEE TEE TICH TICH-----

18

TA-----AH TAH TAH TAH TAH TAH TEE TICH TICH-----

19

TA-----AH TAH TAH TAH TAH TAY TEE TEE TICH TICH-----

20

REST FIVE MINUTES



TA-----AH TAH TAH TEETICH TICH TICH TA-----AH TAH TAH TEETICH TICH TICH

21

Handwritten musical score for system 21. It consists of three staves. The top staff is a vocal line with lyrics 'TA-----AH TAH TAH TEETICH TICH TICH TA-----AH TAH TAH TEETICH TICH TICH'. The middle and bottom staves are instrumental parts. The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like '(SUA)', '(Loco)', and '(SUA)'.

TA-----AH TAH TAH TEETICH TICH TICH TA-----AH TAH TAH TEETICH TICH TICH

22

Handwritten musical score for system 22. It consists of three staves. The top staff is a vocal line with lyrics 'TA-----AH TAH TAH TEETICH TICH TICH TA-----AH TAH TAH TEETICH TICH TICH'. The middle and bottom staves are instrumental parts. The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like '(SUA)', '(Loco)', and '(SUA)'.

TA-----AH TAH TAH TICH TICH TICH TICH TA-----AH TAH TAH TICH TICH TICH TICH

23

Handwritten musical score for system 23. It consists of three staves. The top staff is a vocal line with lyrics 'TA-----AH TAH TAH TICH TICH TICH TICH TA-----AH TAH TAH TICH TICH TICH TICH'. The middle and bottom staves are instrumental parts. The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like '(SUA)', '(Loco)', and '(SUA)'.



7/25/81

## LESSON IV

### EXTREME REGISTERS

1. PRECEDE THIS LESSON WITH WARMUP B.
- 2. ALTERNATE THE SLUR AND TONGUE FROM DAY TO DAY.
3. THE SLUR IS USUALLY THE EASIER WAY TO PLAY THE TOP NOTES AND PEDAL REGISTER.
- 4. MAKE A CONSTANT EFFORT TO INCREASE YOUR RANGE EACH DAY.
- 5. DON'T BE DISCOURAGED ABOUT A SMALL SOUND IN THE UPPER REGISTER AT FIRST. SEE MAGGIO QUOTE,

(REFER TO TEACHING AID 9)

TAH TAH TAH TA-----AH TA-----AH TA-----AH TA-----AH TA-----AH

1

Musical notation for exercise 1, showing three staves (treble, alto, and bass) with a series of notes and slurs, illustrating the 'TAH TAH TAH TA' pattern. The notation includes a (Vib) marking on the bass staff and a (Lozo) marking on the alto staff.

TAH TAH TAH TA-----AH TA-----AH TA-----AH TA-----AH TA-----AYE

2

Musical notation for exercise 2, showing three staves (treble, alto, and bass) with a series of notes and slurs, illustrating the 'TAH TAH TAH TA' pattern. The notation includes a (Vib) marking on the bass staff.

LESSON IV



TAH TAH TAH TA-----AH TA-----AH TA-----AH TA-----AH TA-----AYE

3

TAH TAH TAH TA-----AH TA-----AH TA-----AH TA-----AH TA-----AYE

4

TAH TAH TAH TA-----AH TA-----AH TA-----AH TA-----AH TA-----EE

5

# LESSON IV

TAH TAH TAH TA-----AH TA-----AH TA-----AH TA-----AH TA-----EE

6

TAH TA-----AH TA-----AH TA-----AH TA-----AYE TA-AYE-EE

7

TAH TA-----AH TA-----AH TA-----AH TA-----AYE TA-AYE-EE

8

# LESSON IV



TAH TA-----AH TA-----AH TA-----AH TA-----AYE TA AYE EE

9

(Loco)

(Sva)

TAH TA-----AH TA-----AH TA-----AYE TA AYE EE TAY EE-----

10

(Loco)

(Sva)

TAH TA-----AH TA-----AH TA-----AYE TA--AYE-EE TAY EE-----

11

(Loco)

(Sva)

# LESSON IV

TAH TA-----AH TA----AH TA-----AYE TA-AYE--EE TAY-EE--TICH

12

TAH TA-----AH TA----AH TA-----EE TA EE----- TEE-----ICH

13

TAH TA-----AYE-EE---ICH

TAH TA-----AYE-EE---ICH

14



TAH TA-----AYE-EE-----ICH TAH TA-----EE-----ICH

15

TAH TA-----EE-----ICH TAH TA-----AYE-EE-----ICH

16

TAH TA-----AYE-EE-ICH-----

17

REST FIVE MINUTES

# LESSON IV

TAH TEE---ICH----- TAH TEE---ICH-----

18

Handwritten annotations: (Sun), (Loco), (Sun), (Sun), (Sun), (Sun).

TAH TEE---ICH----- TAH TICH-----

19

Handwritten annotations: (Sun), (Sun), (Sun), (Sun), (Sun), (Sun).

TAH TICH-----

20

Handwritten annotations: (Sun), (Sun), (Sun).

# LESSON IV



8/26/81

## LESSON V

### ENDURANCE

1. PRECEDE THIS LESSON WITH WARMUP A.
2. PLAY THIS EXERCISE IN A VERY AGGRESSIVE FASHION.
3. REST BRIEFLY.
4. APPLY ALL OF THE PRINCIPLES USED IN THE PREVIOUS FOUR LESSONS.
5. DON'T OVER BLOW.
6. OBSERVE - AIR - RELAX - SYLLABLES.

(REFER TO TEACHING AIDS WITH ANY QUESTIONS)

TA-----AH

TA-----AH

TA-----AH

1

Musical notation for exercise 1, featuring three staves (treble, alto, and bass clefs) with a key signature of one flat (Bb). The exercise consists of three measures, each containing a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. The first measure has a treble clef, the second has an alto clef (8va), and the third has a bass clef. The notation is marked with a '1' at the beginning of the first measure.

TA-----AH

TA-----AH

TA-----AH

2

Musical notation for exercise 2, featuring three staves (treble, alto, and bass clefs) with a key signature of one flat (Bb). The exercise consists of three measures, each containing a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. The first measure has a treble clef, the second has an alto clef (8va), and the third has a bass clef. The notation is marked with a '2' at the beginning of the first measure.

LESSON V

TA-----AH

TA-----AH

TA-----AH

3

Musical score for exercise 3, measures 1-3. The score is written for three staves: Treble, Alto, and Bass. Each staff contains three measures of music. The melody is characterized by a series of eighth notes, often beamed together in groups of four, and is frequently slurred across measures. The key signature has one sharp (F#). The exercise is marked with a '3' in the top left corner.

TA-----AH

TA-----AH

TA-----AH

4

Musical score for exercise 4, measures 1-3. The score is written for three staves: Treble, Alto, and Bass. Each staff contains three measures of music. The melody is characterized by a series of eighth notes, often beamed together in groups of four, and is frequently slurred across measures. The key signature has one sharp (F#). The exercise is marked with a '4' in the top left corner.

TA-----AH

TA-----AH

TA-----AH

5

Musical score for exercise 5, measures 1-3. The score is written for three staves: Treble, Alto, and Bass. Each staff contains three measures of music. The melody is characterized by a series of eighth notes, often beamed together in groups of four, and is frequently slurred across measures. The key signature has one sharp (F#). The exercise is marked with a '5' in the top left corner.

# LESSON V



TA-----AH

TA-----AH

TA-----AH

6

TA-----AH

TA-----AH

TA-----AH

7

TA-----AH

TA-----AH

TA-----AH

8

LESSON V

TA-----AH

TA-----AH

TA-----AH

9

Musical notation for exercise 9, measures 1-3. The exercise is in treble clef with a key signature of one sharp (F#). It consists of three measures, each containing a triplet of eighth notes. The notes are: Measure 1 (F#, G, A), Measure 2 (B, C, D), and Measure 3 (E, F#, G). The Soprano staff (labeled (Svo)) and Bass staff follow the same melodic line. Slurs are placed over each triplet.

TA-----AH

TA-----AH

TA-----AH

10

Musical notation for exercise 10, measures 1-3. The exercise is in treble clef with a key signature of one sharp (F#). It consists of three measures, each containing a triplet of eighth notes. The notes are: Measure 1 (F#, G, A), Measure 2 (B, C, D), and Measure 3 (E, F#, G). The Soprano staff (labeled (Svo)) and Bass staff follow the same melodic line. Slurs are placed over each triplet.

TA-----AH

TA-----AH

TA-----AH

11

Musical notation for exercise 11, measures 1-3. The exercise is in treble clef with a key signature of one flat (Bb). It consists of three measures, each containing a triplet of eighth notes. The notes are: Measure 1 (Bb, C, D), Measure 2 (E, F, G), and Measure 3 (A, Bb, C). The Soprano staff (labeled (Svo)) and Bass staff follow the same melodic line. Slurs are placed over each triplet.

# LESSON V



TA-----AH      TA-----AH      TA-----AH

12

TAH      TA-----AH      TA-----AH      TA-----AH

13

TA-----AH      TA-----AH      TA-----AH

14

LESSON V

TAH TA-----AH TA-----AH TA-----AH

15

TA-----AH TA-----AH TA-----AH

16

TAH TA-----AH TA-----AH TA-----AH

17

# LESSON V



TA-----AH    TA-----AH    TA-----AH

18

(8vb)

TAH    TA-----AH    TA-----AH    TA-----AH

19

(8vb)

TA-----AH    TA-----AH    TA-----AH

20

(8vb)

# LESSON V

TAH TA-----AH TA-----AH TA-----AH

21

TA-----AH TA-----AH TA-----AH

22

TAH TA-----AH TA-----AH TA-----AH

23

LESSON V



TA-----AH    TA-----AH    TA-----AH

24

TAH    TA-----AH    TA-----AH    TA-----AH

25

TA-----AH    TA-----AH    TA-----AH

26

TAH TA-----AH TA-----AH TA-----AYE--AH-----AH

27

Musical score for measure 27, featuring three staves. The top staff is in treble clef, the middle staff is in treble clef with a (loco) marking, and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes with various accidentals (sharps and naturals). There are downward-pointing arrows on the first and second staves.

TAY--AH--AYE TAY--AH-----AYE TAY--AH-----AYE

28

Musical score for measure 28, featuring three staves. The top staff is in treble clef, the middle staff is in treble clef with a (loco) marking, and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes with various accidentals. The measure ends with a double bar line and a repeat sign.

TAH TA-----AH TA-----AH TA-----AYE--AH-----AH

29

Musical score for measure 29, featuring three staves. The top staff is in treble clef, the middle staff is in treble clef with a (loco) marking, and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes with various accidentals. There are downward-pointing arrows on the first and second staves.



30 TAY--AH--AYE TAY--AH-----AYE TAY--AH-----AYE

31 TAH TA-----AH TA-----AH TA-----AYE-AH-----AH

32 TAY--AH--AYE TAY--AH-----AYE TAY--AH-----AYE

TAH      TA-----AH      TA-----AH      TA-----EE-AH-----AH

33

TEE--AH--EE      TEE--AH-----EE      TEE--AH-----EE

34

TAH      TA-----AH      TA-----AH      TA-----EE-AH-----AH

35

LESSON V



TA--AH--EE      TEE--AH-----EE      TEE--AH-----EE

36

TAH      TA-----AH      TA-----AYE--AH-----      TA-----AYE--EE--AYE-AH-----

37

TEE--AYE--EE      TEE--AYE--AH--AYE--EE      TEE--AYE--AH-----AYE--EE

38



TAH TA-----AH TA-----AYE-----AH TA-----AYE-EE-AYE-AH-----

39

(cres)

TEE--AYE--EE TEE--AYE-AH--AYE--EE TEE--AYE-AH-----AYE-EE

40

TAH TA-----AH TA-----AYE-AH----- TA-----AYE-EE-AYE-AH-----

41

LESSON V



TEE--AYE---EE      TEE--AYE-AH-AYE--EE      TEE--AYE-AH-----AYE--EE

42

TAH      TA---AYE--AH      TA--AYE-EE-AYE--AH      TA--AYE-EE-----AYE--AH

43

TEE-----EE      TEE-----AYE--EE-----      TEE-----AYE--AH--AYE--EE-----

44

TAH TA-AYE-AH TA-AYE-EE--AYE--AH TA-AYE-EE-----AYE-AH

45

TEE-----EE TEE-----AYE-EE----- TEE-----AYE-AH-AYE-EE-----

46

TAH TA---AYE--AH TA--AYE--EE--AYE--AH TA--AYE--EE-ICH-EE-AYE--AH

47

# LESSON V



48 TICH--EE--ICH TICH--EE--AYE--EE-ICH TICH-EE-AYE--AH-AYE-EE--ICH

49 TAH TA--EE--AH TA--EE-----AH TA--EE-----ICH--EE-----AH

50 TICH--EE--ICH TICH-EE-----ICH TICH-EE-----AH--EE-----ICH

REST FIVE MINUTES

LESSON V

TAH TAY--EE--AYE TAY-EE-----AYE TAY-EE----ICH-EE-----AYE

51

(Lasso)

(Bass)

TAH TAY--EE--AYE TAY-EE-----AYE TAY-EE----ICH-EE-----AYE

52

(Lasso)

(Bass)

TAH TAY--EE--AYE TAY-EE-----AYE TAY-EE----ICH-EE-----AYE

53

(Lasso)

(Bass)

# LESSON V



TAH TEE-----EE TEE-----ICH-EE----- TEE-----ICH-----EE-----

54

(Loco)

(S.m.)

TAH TEE-----EE TEE-----ICH-EE----- TEE-----ICH-----EE-----

55

(Loco)

(S.m.)

TAH TEE-----EE TEE-----ICH-EE----- TEE-----ICH-----EE-----

56

(Loco)

(S.m.)

TAH TEE-ICH--EE TEE-ICH-----EE TEE-ICH-----EE

57

TAH TEE---ICH TAH TEE-ICH--- TAH TEE-ICH-----

58

TAH TEE---ICH TAH TEE-ICH--- TAH TEE-ICH-----

59



TAH    TEE--ICH            TAH   TEE--ICH----            TAH    TEE--ICH-----

60

TAH    TICH----            TAH   TICH-----            TAH    TICH-----

61

TAH    TICH----            TAH   TICH-----            TAH    TICH-----

62





LOUIS MAGGIO, honored by some of his grateful students at a banquet in 1950 at Nickodelli's Restaurant, Selma and Artyle, in Hollywood. Represented are the cream of the motion picture and studio brass players of the 1950's. At Maggio's right is Rafael Mendez, considered by many the world's top trumpet virtuoso. Also included in the photo are Max Herman and Don Linder, now executives of Local 47, AFM, in Hollywood. The author was not able to attend the celebration, being on tour as first trumpeter with the Charlie Barnet Orchestra at the time.

Bottom row, left to right: Charlie Gifford, Gene Lafreniere, Steady Nelson, Ray Woods, Andy Secrest, Gene Morgan, Paul Geil, Paul Weigand, Phil Candreva, Louis Maggio, Rafael Mendez, ( ? ), Harry Thomas, Zeke Ellis, Eddie Ehler, Harold Peppie, Al Golden, Dick Cathcart, Vern Rowe, Bobby Goodrich and Van Rasey. Top row, left to right: George Faye, George Kennedy, Seymour Shellow, Elmer Smithers, Don Linder, Curt Dorsch, Dave Wodeschlegel, Jerry Rosen, Max Herman, Don Gregory, Earl Collier, Dale Nichols, Colin Greitz, Ralph Hardin, Ted Vesely, ( ? ).